Performing Diverse Environmentalisms: Expressive Culture at the Crux of Ecological Change

Screenshot from "You Can Build a Garden" music video by Ecosong, Minnehaha Creek Watershed District (photograph courtesy of Ecosong)

"Unusual Fauna" by NoExit Performance at Save the Dunes 2016 Festival, Indiana Dunes National Lake Shore photograph courtesy of NoExit Performance)

Healing ritual at sacred spring near Otavalo, Ecuador (photograph by Patricia Glushko)

Symposium
March 3–5, 2017
Indiana Memorial Union
Indiana University, Bloomington

Hosted by the Diverse Environmentalisms Research Team (DERT) and the IU Department of Folklore & Ethnomusicology

Performing Diverse Environmentalisms: Expressive Culture at the Crux of Ecological Change

This symposium brings together leading scholars to promote understanding of the roles of expressive culture in situations of ecological challenge and to stimulate collaborative research on the diverse environmentalisms of local and indigenous groups, whose perspectives often are neglected in public discourses about the environment. Rooted in local communities and indigenous practices, the genres and forms of expressive culture—including songs, stories, handicrafts, and ritual and activist practices—offer powerful resources to individuals and communities as they seek to interpret and manage ecological change.

The central goals of this symposium are to formulate a typology of diverse environmentalisms, to trace the social and political dynamics of performance genres implicated in environmental discourse, to articulate methodologies for both research and collaborative environmental projects, and to identify a set of exemplary case studies that will effectively communicate the constitutive role of expressive culture at the crux of ecological change. We hope that this symposium will establish the performance of diverse environmentalisms as "a thing," which to say, as one viable and even necessary perspective on ecological change and environmental management.

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Indiana Memorial Union, Indiana University

Symposium Schedule

Session #1: Approaches to Diverse Environmentalisms
Friday, 1:30–5:30 pm, Georgian Room
Chair: Sarah Osterhoudt, Anthropology, IU

1:30 pm	Welcome: Larry Singell, Executive Dean of the College of Arts and Sciences
1:45 pm	Opening: John H. McDowell, Chair of the Department of Folklore and Ethnomusicology
2:00 pm	"Diverse Ecomusicologies" Aaron S. Allen, University of North Carolina at Greensboro
2:40 pm	"The Ecopoetics of Place: Reclaiming Finfinne, Past and Present (Oromia, Ethiopia)" Assefa Dibaba, Indiana University
3:20 pm	Break
3:30 pm	"Culture-making in the Anthropocene: Participation and Diverse Environmentalisms" Rory Turner, Goucher College
4:10 pm	"Linking Nature and Culture through Environmental Discourse, Heritage Practices, and Protection Projects in China" Sue Tuohy, Indiana University
5:00 pm	Concluding Discussion
5:30 pm	Session Ends

Session #2: Applied Projects
Saturday, 9:00 am–11:45 am, Dogwood Room
Chair: Jennifer Robinson, Anthropology, IU

9:00 am "'We Live in the Lake': A Case Study in Applied Ecomusicology"
Mark Pedelty, University of Minnesota

9:40 am "Considering the Folklorist's Responsibilities for Environmental Stewardship and Cultural Sustainability in South Louisiana's Atchafalaya Swamp"
K. Brandon Barker, Indiana University

10:20 am Break

10:30 am "Storying the Landscape in Southeastern Ohio: A Project of the Center for Folklore Studies, Ohio State"
Katherine Borland and Cassie Patterson, The Ohio State University

11:10 am Concluding Discussion

11:45 am Session Ends, Lunch Break

Session #2: The Sacred Environment
Saturday, 1:30 pm–5:00 pm, Dogwood Room
Chair: David Stringer, Second Language Studies, IU

1:30 pm "Haiti's Drums and Trees: Facing Loss of the Sacred"
Rebecca Dirksen, Indiana University

2:10 pm "The Sacred Geography of Songs in the Columbia Plateau"
Chad Hamill, Northern Arizona University

2:50 pm Break

3:00 pm "'No Whale, No Music': Climate Change and Cultural Resilience among the Iñupiat of Arctic Alaska"
Chie Sakakibara, Oberlin College

3:40 pm "Diverse Environmentalisms in the Andes: Ecoperformativity"
John H. McDowell, Indiana University

4:20 pm Concluding Discussion

5:00 pm Session Ends

Session #4: Managing the Environment
Sunday, 9:00 am–11:45 am, Dogwood Room
Chair: John Galuska, Foster International Living-Learning Center, IU

9:00 am	"Mobile Pastoralists, Acoustic Engagement, and Ecological Knowledge in Western Mongolia" Jennifer C. Post, University of Arizona
9:40 am	"Carnival and the Cost of Drought in Brazil: Neoliberalism and Cultural Policy in Times of Environmental Crisis" Michael Silvers, University of Illinois at Urbana-Champaign
10:20 am	Break
10:30 am	"Standpoint Species: Thresholds to Contending Environmental Imaginaries on a Resource Frontier" Mary Hufford, Goucher College
11:10 am	Concluding Discussion
11:45 am	Symposium Ends

Presenters' Biographies and Abstracts

Aaron S. Allen is the Director of the Environmental and Sustainability Studies Program and an Associate Professor of Music at the University of North Carolina at Greensboro, where he also served as the institution's first Academic Sustainability Coordinator. A fellow of the American Academy in Rome, he earned his Ph.D. from Harvard in 2006 with a dissertation on the nineteenth-century Italian reception of Beethoven. His B.A. in music and B.S. in environmental studies are from Tulane University. Aaron has published on campus sustainability, Beethoven reception, and ecomusicology. He is co-editor with Kevin Dawe of the collection *Current Directions in Ecomusicology* (Routledge 2016).

"Diverse Ecomusicologies." How do we make a difference through studying expressive culture in the context of ecological changes and environmental crises? Social justice work, political activism, and applied ethnomusicology are certainly relevant. Another path is liberal arts education. In this paper, I focus on ecomusicology as a representative of diverse environmentalisms, and I argue that diverse ecomusicologies are a fruitful way to pursue an environmental liberal arts education. The field of ecomusicology is best understood as a plurality—as ecomusicologies—due to its diversity in genesis, conception, and expression. Ecomusicology and other pluralistic ecocritical and environmental historical pursuits operate in the sphere of the environmental humanities, which together consider the cultural roots and solutions to environmental problems. Political ecology shares that concern and pluralism; although based more in the social sciences, it offers promising avenues for ecomusicology and diverse environmentalisms. All these fields are part of the long-standing interdisciplinary realm of environmental studies, which has the natural and physical sciences at its core, especially via the systems-thinking science of ecology. Despite the divergent disciplines involved, ranging from the arts and humanities to the social and natural sciences, these environmental fields share common ground in the liberal arts. Ecomusicology is one way to bridge these disciplines, and in so doing we can pursue transformative education—an education that develops, in the words of David Orr, "a whole person" who stands to make a difference in the face of environmental crises.

K. Brandon Barker is a Lecturer of Folklore in the Department of Folklore and Ethnomusicology at Indiana University. He focuses on the intersection of cultural traditions and human embodiment across several topics—especially folklore and vernacular music in the American South and children's folklore. He has published in the *Journal of American Folklore* and the *Journal of Folklore Research* on children's play with folk illusions. That work has been recently covered in *Scientific American Mind*, and a forthcoming co-authored article on folk illusions will appear the British Psychological Association's *The Psychologist* later this year. Before arriving at Indiana in 2013, Brandon worked as folklorist with southwest Louisiana's Evangeline Area Council, Boy Scouts of America on their upstart high-adventure and conservation program, *Atchafalaya Swamp Base*. Just this week, he returns from fieldwork in Acadiana where Swamp Base's employees and associates continue to fight the good fight in the name of cultural and environmental sustainability for south Louisiana's embattled wetlands.

"Considering the Folklorist's Responsibilities for Environmental Stewardship and Cultural Sustainability in South Louisiana's Atchafalaya Swamp." Since 2011, I have worked as a folklorist with the Evangeline Area Council (EAC), Boy Scouts of America's upstart High Adventure Camp, Swamp Base—which promotes environmental and cultural sustainability in and

around the 1.2 million acres of wetlands that make up the Atchafalaya Basin (www.bsaswamp-base.org). The Atchafalaya constitutes a major distributary for the waterways of 41% of the contiguous U.S. mainland; it diverts 30% of the Mississippi River. Like many southern wetlands, however, the Atchafalaya is suffering massive environmental damages due to upstream water pollution, oil and gas dredging practices, and coastal erosion. This environmental degradation also threatens local Creole, Cajun, and native cultures that have thrived in the area for centuries. Swamp Base brings hundreds of Scouts into the swamps of south Louisiana for 6-day/5-night, 65-mile paddling treks every summer. Outsiders are introduced to local expressive cultures, including Cajun and Creole music and foodways as well as native Chitimacha hunting traditions. Swamp Base's lesson: If you appreciate this music, these foods, and our outdoor traditions, we need everyone to do a better job caring for our waterways. My talk examines the possible roles of the folklorist in the service of large-scale sustainability programs like Swamp Base. I will specifically address: (1) cultural translation as a central component of environmentally aware outreach, (2) ethnographic method as a guide for community negotiations and large-scale capital campaigns, and (3) folklorists' obligations to youth-serving organizations.

Katherine Borland is the Director of the Center for Folklore Studies at the Ohio State University and an Associate Professor in the Department of Comparative Studies in the Humanities. In addition to writing numerous articles on various subjects, she has written two books, *Creating Community: Hispanic Migration to Rural Delaware* (2000) and *Unmasking Class, Gender and Sexuality in Nicaraguan Festival* (2006). More recently, she co-edited with Abigail E. Adams *International Volunteer Tourism: Critical Reflections on Good Works in Central America* (2013). Her critical engagement with the interconnected phenomena of volunteering, service-learning, and solidarity activism has led to her current attempt to develop long-term action research projects using the Center for Folklore Studies as an institutional base. Her essay describing the first iteration of this approach, "The Columbus–Copapayo Sister-City Collection: A Service-Learning/Research Model" will appear in Practicing Anthropology in March 2017.

Cassie Patterson is the Assistant Director of the Center for Folklore Studies and the Director of the Folklore Archives. She received her PhD in Folklore through the Department of English at Ohio State University. Along with CFS Director Katherine Borland, Cassie is piloting an Ohio Field School course, which teaches students ethnographic methods as they explore the ways that Ohioans make a sense of place in a changing environment. Dr. Patterson's book project is tentatively titled, "Appalachian Millennials: Creating a Sense of Place in a Small Post-Industrial Ohio City."

"Storying the Landscape in Southeastern Ohio: A Project of the Center for Folklore Studies, Ohio State." The Center for Folklore Studies is currently embarking on a multi-year exploration of diverse environmentalisms in Southeastern Ohio. In this presentation we will share preliminary work comparing forms of place-making in the Little Cities of Black Diamonds, a micro-region about an hour and a half south of Columbus, and in Scioto county, which borders Kentucky along the Ohio River. In both places, mines and farmland have returned to forest, as industrial and extractive economies have given way to economic stagnation, outmigration, and blight. Residents attempting economic revitalization through heritage tourism and the arts are simultaneously engaged in combatting the problems of rural pollution. Paradoxically, however, the heritage impulse to commemorate a thriving industrial past works to obscure more recent histories of environmental cleanup and protection. We will discuss experiments in storying the landscape that amplify current heritage discourses to include citizen actions for postindustrial, environmental repair.

Assefa Dibaba is a scholar, educator, and poet. He received his PhD in Folklore from the Department of Folklore and Ethnomusicology at Indiana University in 2015. His dissertation, "An Ethnography of Resistance Poetics: Power and Authority in Salale Oromo Folklore and Resistance Culture (Ethiopia, Northeast Africa)," is an interdisciplinary project that theorizes folklore performances as forms of creative resistance and ecopoetic practices that focus on traditional knowledge tied to the environment and geared to living in harmony with nature. Assefa previously taught folklore and comparative literature at Addis Ababa University. After repeated persecution by government security agents because of his writings, political ideals, and ethnic Oromo background, he was relocated to the US as a Fellow through the Institute of International Education Scholar Rescue Fund in 2009. At IU, Assefa taught "Contemporary Africa" in the African Studies Program. A Scholar for Diversity in the Southern Regional Education Board, he continues to work as an educator, conduct research and write poetry.

"The Ecopoetics of Place: Reclaiming Finfinne, Past and Present (Oromia, Ethiopia)." Some folksongs are close to the core of who we are in the world. A song may play with slippages in time to connect us with a place past and present, making connections that may seem to transcend time and place and thereby memorialize historical loss. The song to be presented in this study comes from a repertoire of Oromo folksongs about the dispossession of land and land resources in and around Finfinne, renamed Addis Ababa in the last quarter of the nineteenth century. The song engages us with the environment across a history of exclusion, exploitation, displacement, pollution and forced exile on one hand, and unceasing resistance, resentment and lamentation of the unresolved historical loss on the other. In response to the ongoing youth-led wave of protest in Oromia, Ethiopia, since November 2015 in opposition to the expansion of Addis Ababa, the capital, this historical song of place, I posit, gives Oromo people today a sense of their history and culture by evoking a deep sense of ecospace, that is, a rooted connection to environment habitats. I intend this talk as a contribution to ecopoetics, an analytical model based in artistic verbal expression and oriented to the ethically challenged human relationships with the environment, and ethnoecology, an overarching interdisciplinary approach to human environmental cultures that is receptive to the genres of environmental folklore.

Rebecca Dirksen is an Assistant Professor at Indiana University and a 2016–17 Radcliffe Fellow at the Radcliffe Institute for Advanced Study at Harvard University. Working across the spectrum of musical genres in Haiti and its diaspora, her research concerns cultural approaches to development, creative responses to crisis and disaster, dialogues of sustainability and diverse environmentalisms, intangible cultural heritage and cultural policy, and applied/ engaged scholarship. Her work has been published in the *Yearbook for Traditional Music*, *Ethnomusicology Review*, the *Bulletin du Bureau d'Ethnologie de la Republique d'Haïti*, and elsewhere. Dirksen served as a Senior Editor for the six-volume *Dictionary of Caribbean and Afro-Latin American Biography*, curating entries on Haitian and Francophone Caribbean cultural figures. She recently co-produced the first solo album of legendary Haitian jazz musician Boulo Valcourt's 50-year career on Manoumba Records, a label she co-founded in Port-au-Prince. Dr. Dirksen is currently completing a book titled, "Un/Sound Music, Un/Stable Ground: Music, Disaster, and Development in Haiti."

"Haiti's Drums and Trees: Facing Loss of the Sacred." For Vodouizan and for the Haitian population more broadly, the tanbou (drums) are routinely imagined at the center of Haitian experience and provide necessary access to the spiritual forces of the universe. Tanbou are the instruments "in whose beat is heard the voice of the gods" (Herskovitz 1937). They are the objects

to which “the greatest degree of independent divine power is attributed” (Deren 1952). They take “the tangible form of a divinity” (Métraux 1959). And yet the materials from which these sacred drums are made are seriously threatened: rapid, centuries-long deforestation and the effects of readily perceptible climate change have meant that mahogany—once the preferred wood of drum makers and drummers (as well as of carpenters and lumber exporters)—is no longer available, and the replacement woods—trumpetwood, breadfruit, gommier, and the like—are increasingly hard to come by. In this presentation, I draw on an ongoing ethnographic study of a drum maker and his family living in the rural Artibonite department of Haiti to explore what happens when shifts in the environment trigger shifts that irrevocably alter a form of cultural heritage that many regard as a crucial element of Haitian society. Perhaps more importantly, in conjunction with my Haitian collaborators, I consider possible ways forward for both tanbou and trees, especially in terms of mitigating loss of the sacred.

Chad S. Hamill went to Northern Arizona University in 2007 as a Visiting Professor of Ethnomusicology and received his PhD in musicology/ethnomusicology at the University of Colorado in 2008. His scholarship is focused on song traditions of the Interior Northwest, including those carried by his Spokane ancestors. In addition to his book, *Songs of Power and Prayer in the Columbia Plateau*, he has produced numerous articles centered on Columbia Plateau songs and ceremony, exploring topics ranging from sovereignty to Indigenous ecological knowledge. Prior to his current position as Vice President of Native American Initiatives, Hamill served as Chair of the Department of Applied Indigenous Studies at NAU and as Chair of the Indigenous Music Section of the Society for Ethnomusicology. Currently, he sits on the editorial board of the *Native American Indigenous Studies Journal* and the Advisory Committee of the Smithsonian’s Center for Folklife and Cultural Heritage. He also serves as Vice President and Treasurer of the Spokane Language House, a 501c3 that contributes to the sustainability of the Spokane language.

“The Sacred Geography of Songs in the Columbia Plateau.” Throughout the Columbia Plateau region (interior northwest US), there is a sacred geography of songs that connect the people to the land. These songs, like the sacred foods that have sustained indigenous communities for thousands of years, emanate from the natural environment, contributing to “resonating place-worlds” (Basso 1996) in which the ancestral past folds into the present. In this way the songs, and the places they reference and embody, have strengthened Native ways of knowing oneself, both in the context of one’s community and the landscape in which it sits. This spiritually based ecological mindset has been critical to establishing and maintaining a correct and sustainable relationship with place (Cajete 2000), a relationship threatened by climate change and the global consumer mindset (Wildcat 2009) increasingly worming its way into Native communities. Drawing on the traditional knowledge of contemporary culture-bearers in the Columbia Plateau region, this presentation will examine the potential for song ecologies to reinvigorate long held indigenous values rooted in a reciprocal and balanced relationship with the land.

Mary Hufford is a folklorist who has worked over the past three decades in government, academic, and non-profit settings on the cultural dimensions of environmental crises, in communities both urban and rural. As folklife specialist at the American Folklife Center, Library of Congress (1982-2002), she led regional team fieldwork projects in the New Jersey Pine Barrens and the southern West Virginia coalfields. From 2002–2012, she served on the Graduate Faculty of

Folklore and Folklife at the University of Pennsylvania, directing the Center for Folklore and Ethnography from 2002 to 2008. She holds an appointment on the faculty of the masters programs in Cultural Sustainability and Environmental Studies at Goucher College. A Guggenheim Fellow and a Fellow of the American Folklore Society, she is the author of *Chaseworld: Foxhunting and Storytelling in New Jersey's Pine Barrens*, editor of *Conserving Culture: A New Discourse on Culture*, and has published numerous monographs and articles, many of them downloadble at http://vt.academia.edu/MaryHufford.

"Standpoint Species: Thresholds to Contending Environmental Imaginaries on a Resource Frontier." In this talk I focus on species that are sites of enunciation of and struggle over diverse environmentalisms in the coalfields of southern West Virginia's Big Coal River Valley. Drawing on the political ecology of Richard Peet and Michael Watts, and on the standpoint theory of second-wave feminism, I consider examples of species that pivot between official and vernacular imaginaries. In conversational storytelling about things that happen on the land, local species like ginseng, hickory, locust, and trout become markers of a local land ethic that contrasts sharply with the values embodied in state and federal resource management practices. This contrast falls along lines drawn by Michael Bell, who (supported by Mikhail Bakhtin) distinguishes between grotesque and bourgeois ecologies. Grounding human and more-than-human identities in relational epistemologies and ontologies, environmental discourse on Coal River illuminates a continuing history of class struggle.

John H. McDowell, Professor and Chair of Folklore and Ethnomusicology at Indiana University and Fellow of the American Folklore Society, specializes in the study of vernacular artistry in contexts of commemorative practice, ecological conflict, heritage formation, and verbal play. He has authored two books on the indigenous communities of Colombia, *Sayings of the Ancestors: The Spiritual Life of the Sibundoy Indians* (1989) and *"So Wise Were Our Elders": Mythic Narratives of the Kamsá* (1994), and is co-author of *Inga Rimangapa Samuichi: Speaking the Quechua of Colombia* (2011), a comprehensive introduction to Inga language and culture. He has published two books on Mexico's ballad tradition, *Poetry and Violence: The Ballad Tradition of Mexico's Costa Chica* (2000) and ¡*Corrido! The Living Ballad of Mexico's Western Coast* (2015). Currently, he serves as editor of the *Journal of Folklore Research Reviews* and as an organizing member of the Diverse Environmentalisms Research Team (DERT).

"Diverse Environmentalisms in the Andes: Ecoperformativity." In this talk I profile mythic narrative and ritual practice in the south of Colombia and the north of Ecuador as forms of expressive culture manifesting an indigenous ecological consciousness that enables Andean peoples to address threats to the environment. Mythic narratives in this zone of the Andes describe an interconnected continuum of living beings within a spiritual landscape, and in this setting, time-tested ritual practices are employed to insure a secure footing for human society. Thus, Sibundoy Valley myths in Colombia provide instruction on maintaining balanced relationships with the natural world, and ritual practices among the Otavaleño Runa of Ecuador effect a respectful connection with Taita Imbabura, the mountain deity that towers over the Runa settlements and secures their fortunes. External forces constantly threaten these relationships and connections, and Andeans draw on these expressive repertoires to understand environmental disturbances and respond to them. I propose to explore this activist Andean environmentalism using the rubrics of ecopedagogy, cultural ecological teachings and ecospirituality, the sense of ecological interconnectivity, both of these in the service of ecoperformativity, the remarkable power of artistic performances centered on ecological concerns to influence thought and action.

Mark Pedelty is a Professor of Communication Studies at the University of Minnesota and a Fellow and Executive Council member at the Institute on the Environment. His recent books include *A Song to Save the Salish Sea: Musical Performance as Environmental Activism* (Indiana University Press, 2016) and *Ecomusicology: Rock, Folk and the Environment* (Temple University Press, 2012). He teaches courses in Environmental Communication, Musical Communication, and Ethnographic Methods. As a founding member of the band Hypoxic Punks and Ecosong collective, Pedelty also directs and produces music videos for environmental organizations, including "We Live in the Lake" for the Lake Pepin Legacy Alliance (LPLA) and "You Can Build a Garden" made with Blue Thumb for the Minnehaha Creek Watershed District (MCWD). Both have won film festival awards (see Ecosong.net). The Ecosong collective is currently working on a music video about anthropogenic disruption of frog, bird, and whale communication.

"'We Live in the Lake': A Case Study in Applied Ecomusicology." In this presentation I will show how "lessons learned" in fieldwork were applied in community music and media projects. Specifically, I studied environmentalist musicians in Canada, the United States, and Mexico, and drew ideas from my informants to produce music video projects with community partners back home in Minnesota. Instead of scholar as critic, I placed myself in the position of student, learning from accomplished experts like Dana Lyons, the Raging Grannies, and Musqueam MC Cecilia Point. Back home in Minnesota I worked with fellow musicians and a talented media production crew to produce music videos for community partners. For example, the Lake Pepin Legacy Alliance is working to restore their namesake lake, trying to stop one third of the lake from disappearing as rates of sedimentation accelerate. It is an issue related to climate change, industrial agriculture, and habitat loss. In this presentation I will show how lessons learned in fieldwork were directly applied in the "We Live in the Lake" project and another music video, "You Can Build a Garden" (Ecosong.net). As will be explored and explained in this presentation, the field informants' emphases on humor, inclusivity, environmental justice, identity, genre, audience, clear policy objectives, and high production values influenced our community projects in very specific ways.

Jennifer C. Post is a Lecturer in the Fred Fox School of Music, University of Arizona, and Honorary Senior Research Fellow at the School of Music, University of Western Australia. She is the author of *Wood, Skin and Bone: Musical Instrument Production and Challenges to Local and Global Ecosystems* (Illinois, forthcoming), *Ethnomusicology: A Research and Information Guide* (Routledge), and *Music in Rural New England Family and Community Life, 1870–1940* (University Press of New England), and editor of *Ethnomusicology: A Contemporary Reader Volume II* (Routledge, forthcoming) and *Ethnomusicology: A Contemporary Reader* (Routledge). Her current work is on the impact of social economic and ecological change on the musical production of Kazakh mobile pastoralists in western Mongolia.

"Mobile Pastoralists, Acoustic Engagement, and Ecological Knowledge in Western Mongolia." My musical research with Kazakh mobile pastoralists in western Mongolia has introduced me to the diverse ways that these herders connect acoustically with the lands and landscapes in a location they consider their homeland. Kazakh engagement with sounds, and their narrative forms shared at social gatherings, demonstrate an active involvement in the serious business of managing scientific, social, and cultural information in order to maintain a way of life in the steppes. In addition to a keen sensitivity to biophonic and geophonic events that they use in decision-making on a daily basis, their vocal and instrumental music offers commentary on the significance of the land and its resources and the adaptive behaviors that have occurred, or are

needed, due to climate change and land degradation. As ecologists, their knowledge of biological systems and resources and their historical perspective on land change should qualify them to work with the Western scientific communities now developing management strategies in the rangelands and mountains of Mongolia and the broader Altai Sayan Ecoregion. In this talk I discuss the significance of sounds to the Kazakh pastoralists in Mongolia, demonstrate how sound and musical production in conjunction with other activities affects their planning and management, and propose methods for collaborative engagement in the steppes of western Mongolia.

Chie Sakakibara is an Assistant Professor of Environmental Studies at Oberlin College. Prior to her current appointment, Chie was a post-doctoral research fellow at the Earth Institute and Center for Ethnomusicology at Columbia University (2008–2010). Her academic background is in cultural geography, art history, and Native American studies; and her teaching and research interests lie in the field of the human dimensions of global environmental change among indigenous peoples, specifically on their cultural resilience and socio-environmental justice. Her current research focuses on climate change and its influence on traditional relationships with the bowhead whale in the Alaskan Arctic, particularly among the indigenous Iñupiaq people who call themselves the "People of the Whales." In addition to her own research, she collaborates with Columbia University's Center for Ethnomusicology on its community-partnered Iñupiaq music heritage repatriation project. Chie also explores climate change and cultural resilience among the islanders of the Azores, Autonomous Region of Portugal in the northern Atlantic.

"'No Whale, No Music': Climate Change and Cultural Resilience among the Iñupiat of Arctic Alaska." Research on the human dimensions of global climate change should consider the way populations that are at risk confront uncertainty through cultural practices. This is a vital point for indigenous peoples around the world but particularly for those in the Arctic region where the effects of climate change are most dramatic. The Iñupiat of Arctic Alaska are especially susceptible to climate and associated environmental changes because they rely on sea ice to hunt the bowhead whale. Employing a humanistic approach, this paper illustrates how collective uncertainty tied to the effects of climate change is expressed and managed in Iñupiaq practices and expressive culture. Together they show how the human dimensions of climate change, cultural resilience, and identity politics are integrated in the Arctic. In so doing, this study demonstrates how the Iñupiat reinforce their cultural relationship with the bowhead whale to better cope with an unpredictable future.

Michael Silvers is an Assistant Professor of Musicology at the University of Illinois at Urbana-Champaign, where he directs the Brazilian Armorial Ensemble. He is the co-chair of the Society for Ethnomusicology Ecomusicology Special Interest Group. A Junior Fellow of the University of Illinois Unit for Criticism and Interpretive Theory, he has received research funding from the American Council of Learned Societies and Fulbright. He presents his research regularly in the United States and Brazil, and his work has appeared in *Ethnomusicology* and *Vibrant*, a Brazilian peer-reviewed anthropology journal. His current book project is called "Voices of Drought: The Politics of Music and Environment in Northeastern Brazil."

"Carnival and the Cost of Drought in Brazil: Neoliberalism and Cultural Policy in Times of Environmental Crisis." In 2014, 2015, and 2016, an ongoing drought of historic magnitude led the governor of Ceará, a state in northeastern Brazil, to redirect state monies

intended for Carnival to more urgent drought-relief efforts, effectively cancelling state-sponsored Carnival in three consecutive years. Engaging conversations about the ecological cost of large-scale music events, I examine the cost of Carnival celebrations in Ceará in an era of economic austerity and environmental crisis. Discussions among policymakers, Carnival revelers, and media pundits, as well as budget reports and public grant narratives, show a range of perspectives on the role of government in assuaging drought and maintaining Carnival practices. Concerns about corruption, mismanagement, and the meaning of local cultural heritage underpinned many of the responses, which, in total, point to an increasing neo-liberalization of culture in Brazil in the wake of a period of optimistic and ambitious cultural policy. This study is based on fieldwork in Ceará conducted in 2015 and 2016.

Sue Tuohy, Senior Lecturer in Folklore and Ethnomusicology and adjunct in East Asian Languages and Cultures at Indiana University, teaches courses on ethnomusicology and ethnographic research, cultural diversity in China, senses of place and cultural heritage, and sustainability, music and community. She conducts research on music and society, heritage programs, and social and environmental movements in China. She has published on popular music, Chinese film and music, the sonic dimensions of nationalism in China, regional attachments in folk music, and the social construction of genre. Much of her ethnographic research over three decades has focused on Qinghai and Gansu provinces in the northwest. Her current research is on the construction of connections between cultural and natural heritage and on projects promoting local and national expressive culture, environmental consciousness, and sustainable practices in Qinghai. She is an organizing member of the Diverse Environmentalisms Research Team (DERT).

"Linking Nature and Culture through Environmental Discourse, Heritage Practices, and Protection Projects in China." In this paper I explore diverse approaches to promoting environmental consciousness in the Qinghai-Tibetan Plateau region in Northwest China, an environmental hot spot and a region of ethnic, linguistic, religious, and cultural diversity. Over the last three decades, individuals and groups living and working in this region have developed projects aimed at environmental protection, the preservation of biocultural diversity, and sustainable development. Many such projects forge links between "nature" and "culture" by establishing nature reserves and cultural protection zones as well as natural and cultural heritage sites. Their proponents advocate promoting traditional Chinese philosophies—and, more recently, traditional ecological knowledge—that emphasize the interconnections and harmony of nature and people. Here I examine case studies to illustrate the ways that expressive culture is framed and performed as a form of ecoaesthetics and ecospirituality to foster an "aesthetic consciousness" and an appreciation of the environment as well as of traditional practices and indigenous philosophies. Among the cases to be explored are: ecotourism activities that encourage tourists to follow pilgrimage paths and to participate in traditional Buddhist practices; the performance of public wedding ceremonies in an urban center in a way that connects the natural environment of Qinghai to both traditional and contemporary Chinese life; and a geology park that emphasizes the connections between the soil/earth, humans, and the cosmos. For some participants, these projects are intended not only to teach particular forms of environmentalism and senses of place but also to advocate for greater collaboration between the state and the diverse groups living within the region.

Rory Turner, Ph.D. (Indiana University Folklore Institute) is an Assistant Professor in Goucher College's Department of Sociology/Anthropology. He designed, launched, and continues to teach in Goucher College's Master of the Arts in Cultural Sustainability Program. Formerly the Program Director for Folk and Traditional Arts and Program Initiative Specialist at the Maryland State Arts Council, he co-founded and directed the Maryland Traditions program from 2000–2007. He also founded and subsequently revived the Baltimore Rhythm Festival. His publications include articles, reviews and creative writing in such journals as *Folklore Forum*, the *Journal of Folklore Research*, *Anthropology and Humanism*, and *TDR* (*The Drama Review*).

"Culture-making in the Anthropocene: Participation and Diverse Environmentalisms." Vernacular expressive culture provides an invitation to situated, information rich, and engaged access to human adaptation and response to environments. The symbolic means and processes of expressive forms are performative in shaping actions and understandings of nature and culture, and of our ethical relationships to the human and more than human communities that sustain us. I argue here that in a time where fundamental orientations to nature and human values are in question, attention to expressive culture in the academic and applied humanities could contribute to the emergence of new forms of culture-making and solidarity. Engaging with the world-shaping and meaning-making activities of those we study can remind us that we too are world shapers and meaning makers in our roles as scholars and public professionals. If so, how can our work proceed in partnership with sites and traditions of expressive environmental response, and invite those we perform with (students, audiences, policy makers, etc.) to reframe their own environmentalisms? The more that we can foster critical empathy, deep participation, and intersubjective dialogue through ethnographic encounter, projects, and the experience of the forms and people themselves, the more likely that our work is transformational for those we serve, and generative of the deep, diverse, and connected environmentalisms so needed as we face global ecological crisis and destabilization.

The Diverse Environmentalisms Research Team (DERT) is a collaboration of folklorists and ethnomusicologists from seven universities who conduct research on expressive culture and diverse epistemologies and practices as they inspire and ground environmental activism. Societies around the world have been negatively impacted by environmental degradation and climate change, resulting in the loss of biodiversity and cultural diversity and of the very lands and resources that sustain their cultures and lives. Public discourse on climate change and environmental conservation places little emphasis on the diverse environmentalisms that characterize our world, and even less on the expressive culture and belief systems that sustain them. Local and indigenous groups exhibit diverse forms of environmental consciousness, practice, and teaching. Many groups have long histories of conserving the natural environments in which they live, and they have worked, both locally and through collaborative transnational networks, to develop responses to environmental change.

Through research, curriculum design, public education, and advocacy, The DERT project brings attention to these diverse environmentalisms and to their potential in raising awareness of the human impacts of climate change, in reimagining environmental policies, and in spurring collaborative efforts to create solutions to contemporary social and ecological challenges. And we hope to generate new strategies for better incorporating diverse groups—and their knowledges and practices—into global conversations and activities focused on meeting the challenges of changing environments. For more information about DERT, please visit our website, dertindiana.wordpress.com, or follow us on Facebook @DERTIndiana.

The Department of Folklore and Ethnomusicology at Indiana University is a leading center for the worldwide study of vernacular culture and art and their historical and social contexts. The department is home to two closely aligned disciplines with a shared focus on expressive culture as a lens for understanding human creativity, social interaction, and cultural practice. Folklore and ethnomusicology also share a commitment to ethnographic methodologies, comparative analysis, performance, curatorship, and public practice. The work of our faculty and students spans the globe and reaches across time to, for instance, contemplate the future impacts of new digital technologies or to reassess the meaning of ancient mythologies. We train students to make sense of the human world and to engage it actively as globally aware citizens. Our courses provide methodological, theoretical, historical, and practical instruction, as well as introductions to the world's cultural diversity and to the broad range of human expression, including music, material culture, verbal art, cultural performance, and cosmological systems. Our courses also focus on issues of cultural sustainability, vernacular systems of healing, and cultural heritage policy, and they provide training in social documentation, multimedia preservation and presentation, public programming, and community education. For more information about out department and our BA, MA, and PhD programs, please visit our website, www.indiana.edu/~folklore/.